

PRESS RELEASE

STPI
CREATIVE WORKSHOP & GALLERY

STPI RETURNS TO ART BASEL 2021



Jason Martin, *Transference*, 2018, Pulp and cel-vinyl on paper, 88 x 74 x 7 cm.

© Jason Martin / STPI. Photo courtesy of the Artist and STPI.

Following 2020 where Art Basel took place online, STPI is pleased to present a physical booth at this year's edition of Basel's flagship fair. This marks a steady return to the usual conditions of the international art world after the lull period precipitated by the pandemic. Despite STPI's remote participation, being able to present works physically is an invaluable opportunity for an overseas audience to appreciate the print and paper works, created in our workshop space, in-person. It further allows STPI to remain in dialogue with the global art market in spite of the uncertain conditions.

Rita Targui, Director, STPI Gallery says "Though restrictions have eased considerably in the past year, we are nevertheless operating in a markedly different world. Where art fairs used to be a prominent gathering of the commercial market and its key players, we have to be flexible and agile in accommodating to the limitations—such as with a remote fair attendance where we have to be inventive in how we engage with fairgoers on the ground."

On the fairgrounds, the gallery will present key works by art world giants **Jason Martin (UK)**, **Anri Sala (Albania/France)** and **Haegue Yang (South Korea/Germany)** created while these artists were in residency with STPI. Online on 'OVR: Basel', stunning works on paper by the renowned **Do Hu Suh (South Korea/UK)** will be highlighted.

British artist **Jason Martin** effects oscillations between sculpture and painting, with the vigour of action painting but a controlled hand. At STPI, Martin redirected his enduring spirit of experimentation to the medium of pulp and paper. Particularly in his **pulp paintings**, the textural complexities are afforded by the curious, ephemeral properties of pulp, on which forces of action and time drastically transform the appearance of each pictorial terrain. Outstanding as well is the dominant use of monochrome: historically rooted in modernist traditions and expanded in the 20th century, it is reinvigorated through Martin's manipulation of material as "a kind of sculpture within the language of painting", where the line between pictorial object and support structure seems to collapse.

French/Albanian artist **Anri Sala** rose to international acclaim for accomplished videos and films informed by his personal experience to reflect on the social and political changes taking place in his birth country. In the **Lines on Black** series created at STPI, Sala employs the directness of line drawing to initiate acts of collaboration on an anatomical scale through the screenprint and flocking on paper technique. Palm lines succeed each other in a system informed by linear quality, organic curvature and the limits of the paper. With each composition, Sala merges the palm lines of three different individuals who are contemporaries of each other.

Please direct press enquiries and requests for press images and interviews to:

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Berlin-based sculptor and installation artist **Haegue Yang**'s interest in history and literature, as well as in political realities were further developed in the realms of print and paper at STPI. Combining the tactile and olfactory, Yang explored print techniques incorporating local spices and vegetables, to evoke the senses of smell, sight and touch in the display of physical and sensorial characteristics of these everyday materials. Debuting for the first time at Art Basel 2021 will be Yang's **Turmeric Sheet Composition**, where the artist inventively uses the brilliantly-coloured yellow turmeric spice to create mesmerising compositions on paper.

Do Ho Suh's works reflect the transnational dilemma of home and belonging, malleable space and memory, and the boundaries of identity. Suh broke new ground in 2009 creating **thread drawings** embedded in paper, leading to a long-term collaboration with STPI in developing thread drawings of greater complexity and scale. Other explorations with print and paper include his **gelatine drawings** which extends the thread drawings' approach, his **Cyanotypes** which articulates familiar images as silhouettes in shades of cyan blue, and his **Rubbing / Loving series** where everyday objects are covered in paper and rubbed in pastel. A selection of the massive body of work Suh created at STPI will be shown for 'OVR: Basel'.

ON-SITE

Venue:

Messe Basel, Messeplatz 10,
4058 Basel, Switzerland

Dates:

VIP | 20–23 September 2021
Public | 24–26 September 2021

ONLINE

'OVR: Basel' at artbasel.com/ovr

Dates:

VIP | 21 September 2021,
11.00AM CET – 23 September
2021, 2.00PM CET

Public | 23 September 2021,
2.00PM CET – 26 September
2021, 12.00MN CET

About the Artists

Jason Martin

British artist Jason Martin effects oscillations between sculpture and painting, with the vigour of action painting but a controlled hand. Drawing from abstract expressionism and minimalism, Martin makes paintings about paint – its materiality, sculptural presence and transformative, alchemical nature. He is perhaps best known for his monochromatic paintings, where layers of oil or acrylic gel are dragged across hard surfaces such as aluminium, stainless steel or Plexiglas with a fine, comb-like piece of metal or board in one movement, often repeated many times. Elsewhere, Martin does away with paint altogether in his wall-mounted casts of copper, bronze, and nickel, whose surfaces are unctuous but frozen. In pure pigment works, vivid colour is applied to moulded panels, whose baroque contortions appear like an extreme close-up of a painter's palette. At STPI, Martin redirected his enduring spirit of experimentation to the medium of pulp and paper.

Solo exhibitions include Schauwerk Sindelfingen Museum, Sindelfingen, Germany (2017); Pelaires Centre Cultural Contemporani, Palma, Mallorca, Spain (2016); Peggy Guggenheim Collection, Venice, Italy (2009); Es Baluard Museu d'Art Modern i Contemporani de Palma, Mallorca, Spain (2008) Centro Brasileiro Britânico, Sao Paulo, Brazil (2008); Kunstverein Kreis Gütersloh, Germany (2007) and Centro de Arte Contemporáneo de Málaga, Spain (2005).





Anri Sala

French/Albanian artist Anri Sala rose to international acclaim for accomplishing moving images that explores non-linguistic modes of expression. His works are composed of documentary, narrative, and autobiographical approaches; with recurring themes of cultural transitions and collective memory. Informed by his personal experiences, the artist reflects on the social and political changes taking place in his native country, while presenting them in modified environments through sound and light design.

His recent solo and group exhibitions include Faith Love Hope, Kunsthaus Graz, Austria (2018); The Creative Act: Performance, Process, Presence, Guggenheim Abu Dhabi, United Arab Emirates (2017); The Last Resort, Kaldor Public Art Projects, Sydney (2017); Anri Sala: Answer Me, New Museum, New York (2016); No Names, No Title, Tel Aviv Museum, Israel (2015); The Present Moment (in D), Haus der Kunst, Munich, Germany (2014); The Vincent Award 2014, Gemeentemuseum Den Haag, The Hague, The Netherlands (2014); Air Cushioned Ride, CAC Centro de Arte Contemporáneo de Málaga, Spain (2013); Anri Sala, Centre Georges Pompidou, Paris (2012); French Window: Looking at Contemporary Art through the Marcel Duchamp Prize, Mori Art Museum, Tokyo (2011); Anri Sala, Serpentine Gallery, London (2011); and Haunted: Contemporary Photography/Video/Performance, Guggenheim Museum, New York (2010).

Anri Sala's work has been a part of biennials such as: the International Art Exhibitions and French and Albanian Pavilions at the Venice Biennial (2017, 2003, 2013, 1999); Yokohama Triennale (2017, 2001); Bienal de la Habana (2015); The Fifth Auckland Triennial (2014); Berlin Biennale (2014, 2006, 2002); Sharjah Biennial (2013); Gwangju Biennale (2012). He has also exhibited at various institutions, including Musée d'Art Moderne de la Ville de Paris; New Museum of Contemporary Art, New York; P.S.1 Center for Contemporary Art, New York; Tate Modern, London; the Art Institute of Chicago; and Tel Aviv Museum of Art.

Do Ho Suh

Do Ho Suh's works reflect the transnational dilemma of home and belonging, malleable space and memory, and the boundaries of identity. Suh broke new ground in 2009 creating thread drawings embedded in paper, leading to a long-term collaboration with STPI in developing thread drawings of greater complexity and scale.

Other explorations include lithography, etching, and a continuation of the ongoing project *Rubbing / Loving*, where everyday objects are covered in paper and rubbed with pastels. These rubbing works act as symbols of memory, as within them the artist preserves his experience of living within spaces of attachment. The series of lithographic works highlight the value of drawing as an artistic form for the site-specific, multimedia artist through the honest and direct engagement with the materials. Finally, a more recent development of Suh's work is his exquisitely detailed Cyanotypes – a printing process that articulates familiar images as silhouettes in shades of cyan blue, further illuminating ideas of self, identity and home.

Collections worldwide include the Museum of Modern Art, New York; Solomon R. Guggenheim Museum, New York; Tate, London; Leeum, Seoul, among many others. He is represented by Lehmann Maupin, New York/Hong Kong and Victoria Miro, London.





Haegue Yang

Berlin-based sculptor and installation artist Haegue Yang (b. 1971, Seoul) combines both organic and industrially manufactured materials, staging multisensory environments with light, scent, and mundane objects. Her interest in history, literature, as well as political realities continues to shape her language of culture. Through her varying mediums, Yang challenged classical perceptions of visual art through hidden narratives, which were further developed in the realms of print and paper at STPI.

Combining the tactile and the olfactory, Yang explored print by incorporating local spices and vegetables in her techniques. This evoked the senses of smell, sight, and touch; heightening the physical and sensorial characteristics of these everyday materials. This collaboration has produced works such as *Spice Moon Cycle* (2015), *Spice Moons* (2013), and *Spice Sheets* (2012); which were shown in STPI under the title, *Haegue Yang: Honesty Printed on Modesty* (2013). The works were also added to the collections of the Mori Art Museum, Tokyo; Museum of Modern Art, New York; and UBS Art Collection, Zurich, respectively.

Recent solo exhibitions include *Strange Attractors*, Tate St Ives (2020), *The Cone of Concern*, MCAD Manila (2020), *When The Year 2000 Comes*, Kukje Gallery (2019) and *Tracing Movements*, South London Gallery (2019). Collections worldwide include Carnegie Museum of Art, Pittsburgh; M+, Hong Kong; Hamburger Kunsthalle, Hamburg; and Leeum, Samsung Museum of Art, Seoul.

About STPI

STPI Gallery fosters the exchange of ideas in contemporary art with its diverse exhibitions and public programme. The gallery hosts specially curated exhibitions of works produced in the STPI Creative Workshop and regularly participates in international art fairs. This enables it to nurture and sustain local and international interest in both its residency artists as well as the mediums of print and paper.

STPI is a creative workshop and contemporary art gallery based in Singapore. Established in 2002, STPI is committed to promoting artistic experimentation in the mediums of print and paper, making it one of the most cutting-edge destinations for contemporary art in Asia. STPI sits alongside National Gallery Singapore and the Singapore Art Museum as part of the national Visual Arts Cluster of leading institutions in the region.